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fused for service in the British army in 1914 he went to the Bahamas, where, in 1918, he made his first venture into religious art by undertaking the decoration of a war memorial chapel in the church of St. Francis Xavier at Nassau. His exhibition comprises about seventy-five paintings and drawings, including a number of sea garden studies for mural

decorations, several representations of the native Fijian dance, the Vakamololo, pictures of brilliant tropical fish, and about twenty drawings of chiefs and natives of the Bahamas. Mr. Haweis has written a *Book about the Sea Gardens* and has frequently been a contributor to *Vanity Fair* and other American and European periodicals.

JAPANESE BOOKS IN THE RYERSON LIBRARY

AS indicated in the article printed in the last issue of the BULLETIN, the scope of the Ryerson Library is very wide. The aim is to make its collections so comprehensive that it will be of the greatest possible service to students of any and every phase of artistic effort. In carrying out this aim, books relating to the art of the Far East have not been overlooked. A considerable number of Japanese illustrated books has been gathered, and this has recently been augmented by seventy-three additional titles comprising one hundred and ten volumes.

About one half of the accession consists of books containing designs for the decoration of fabrics—especially women's kimono—ceramic wares, and other objects. Most of these books were published in Kyoto about fifteen or twenty years ago and consist of elaborate reproductions in color, printed by hand from wood blocks. Though Kyoto is not a commercial and manufacturing city in the same degree as Tokyo, Osaka, and Kobe, it still maintains its ancient prestige as the main emporium of the silk trade, and it is not only the chief place for the manufacture of women's gar-

ments, but in the matter of styles for them it may be called the Paris of Japan.

A large number of artists is kept busy preparing the designs, which are varied from year to year. And from year to year many of these designs get published, sometimes in inexpensive books with illustrations in simple black outline, but often in volumes of elaborately colored plates. Being issued to meet a local demand these books are rarely seen outside of Japan and, indeed, not often there except in and about Kyoto. As a consequence, while some of the designers are of high repute locally, their fame is not widespread. For instance, it is probable that the name of Kaigwai Tennen will be new to most of the readers of this article. Yet an examination of the seven large volumes of his designs for the decoration of kimono, which are among the books acquired by the Ryerson Library, will reveal the work of an artist of unusual power.

The hundreds of colored plates in these volumes are of extraordinary variety. Not all are of equal merit, but the best of them are extremely good. The vigor of drawing is surprising, and so also is the fertility of conception which



THE HAMMERMAN—BY CONSTANTIN MEUNIER
PURCHASED FROM W. M. WILLNER FUND, 1920



THE YOUNG HOSTESS—BY KARL A. BUEHR
 AWARDED HARRY A. FRANK PRIZE IN CHICAGO ARTISTS' EXHIBITION

they display. Tennen, however, is only one of many artists whose designs are shown in these books. The work of Yamashiro Korin, Kimura Kozan, Yoshii Seirin, Hagino Issui, Yamamoto Hyosai, and others will also repay careful scrutiny. Each one has a style of his

own. Kozan's is based upon the traditions of the Shijo school; Korin attempts, though unsuccessfully, to follow the lead of the seventeenth century master Ogata Korin; Hyosai follows no one, and his designs though marked by brutal force have much distinction. A book

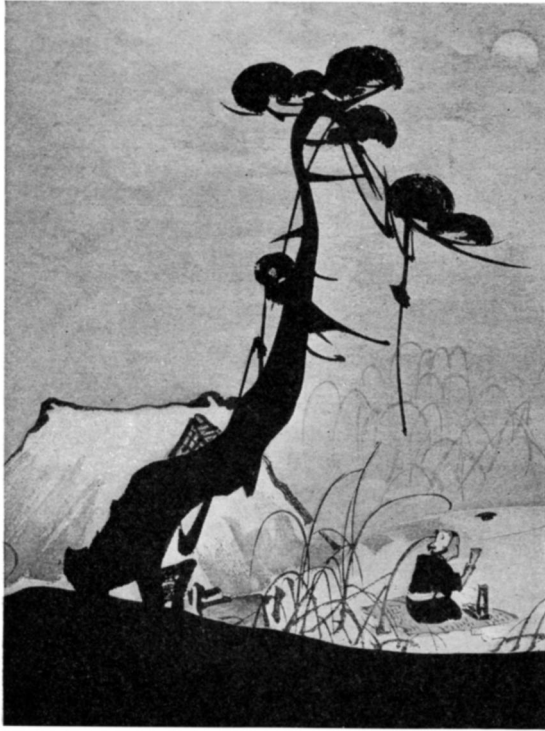


THE BREAK IN THE FENCE—BY JESSIE ARMS BOTKE
AWARDED MRS. W. O. THOMPSON PRIZE IN CHICAGO ARTISTS' EXHIBITION

entitled *Moyo-ye* contains designs by Kobayashi Gyokunen that are very striking and novel in character.

Of more than these it is not possible to make particular mention in a short article; but it should be said that the collection as a whole offers to the student

an almost inexhaustible source of inspiration. The designs abound in suggestions for effective color schemes, for varied composition of line and mass, and for clever conventionalization of natural forms and the adaptation of the motives to decorative use.



DETAIL FROM DESIGN FOR LINING OF HAORI—BY
KAIGWAI TENNEN. IN THE RYERSON LIBRARY

The remaining books are of varied character. One is an album of drawings of designs upon fabrics, ceramic wares, etc., from the art treasures owned by the Daimyo of Kaga. Another, in four volumes, consists of famous designs for the decoration of folding fans, mainly by Kyoto artists, though a few are by early masters, all reproduced in colors. An important item is the *Soshiseki Gwafu* in three volumes, published in 1765, printed on Chinese paper and containing illustrations by Soshiseki, a famous artist of the Chinese school. Important also is a large paper copy (unfortunately containing only six volumes out of eight, the complete work) of *Hashu Gwafu*

(“Eight kinds of drawings”), a Chinese treatise on the technique of painting, published in Edo and Kyoto in 1672. A still earlier book is an edition of the tenth century romance, *Utsubo Monogatari*, published in Kyoto in 1650 and containing engravings of a very primitive character. It is in three volumes, but one, made by hand, is a copy of the printed original.

Especial mention should be made of a small group of picture books by Kyoto and Osaka artists of the first half of the nineteenth century, containing spirited sketches of contemporary life. Chief among these is *Sogwa Hyaku-butsu* by Oishi Matora, an artist of distinction whose work deserves to be better known; but the books of somewhat similar drawings by Kawamura Bumpo, Yamaguchi Soken, and Hari Gessho are also noteworthy. The Ukiyoe masters Hishikawa Moronobu, Ishikawa Ryusen, and Nishikawa Sukenobu are represented by excellent modern reprints of several of their most celebrated picture books.

These notes are far from being a catalogue. They will serve their purpose if they direct attention to a collection of books that are out of the ordinary and should be of much value to students. The two illustrations accompanying this article, on pages 42 and 43, do not adequately represent the varied character of the designs in these Japanese books.

F. W. G.